

GRAND

COMPETITION

PRIZE

The

ARTISTS' Prize Collection.

No. 1.

FAIRBANKS AND COLE'S

FCB

First Grand Prize Banjo Music
Competition.

Paper 1.50 — Boards 2.00

BOSTON

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BANJO

MUSIC

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COMPETITION

BANJO

MUSIC

The Judge's Report and Award of Prizes.

MESSRS. FAIRBANKS & COLE,

Boston, Mass.

GENTLEMEN :

We, the undersigned, having received from you a collection of manuscript music for banjo and being selected as judges to decide upon the merits thereof, beg to submit the following :

First Prize for best original composition, No. 21,—Bay State Quickstep.
Second Prize for “ “ No. 13,—Emporia March.
Third Prize for “ “ No. 14,—Mardi Gras Mazourka.
First Prize for best arrangement, No. 22,—Secret Love.
Second Prize for “ “ No. 24,—Brooklyn Quadrilles.

After a careful analysis of the music submitted to us, we find in some of the pieces an evident lack of musical knowledge on the part of the writers. We have decided upon the merits of the different pieces strictly as composition for the banjo. Some of the pieces are elaborately written, but lack melodious and harmonious construction. By referring to the pieces we have decided upon, you will find them of a simple nature, but having some pretensions to melody, musical form and harmonious progressions, as well as an adaptability to the instrument for which they were written.

We would call the attention of all concerned to the fact that we did not know who were the authors of any of the pieces, the manuscript copies having been submitted to us without authors' names, instead of which they were numbered from one to twenty-four.

Hoping our decisions will meet with the approval of all interested, and that the contributors, successful or otherwise, may be stimulated to further efforts in musical composition and arrangements for the banjo, we are,

Very Respectfully Yours,

A. BAUR,
JOHN H. LEE.

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BAY STATE QUICKSTEP.

FIRST PRIZE COMPOSITION.

COMPOSED BY IKE BROWNE.

INTRODUCTION.

ff

4

0

0

FINE. f

1.

2.

5th Bar.

5th Bar.

1. 2.

D.S. al Fine.

Tune 4th to B.

COMPOSED BY JOHNNY E. HENNING.

Harmonic.

5th *----- 4th *

7th Bar.

The image shows a musical score for the song "The Rose Tree." The title is written in a decorative, stylized font at the top center. Below the title, the lyrics are written in a simple, sans-serif font. The music is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked "Allegretto." The score begins with a treble clef and a key signature of three sharps. The first line of music contains the lyrics "The Rose Tree" and "The Rose Tree." The second line of music contains the lyrics "The Rose Tree" and "The Rose Tree." The third line of music contains the lyrics "The Rose Tree" and "The Rose Tree." The fourth line of music contains the lyrics "The Rose Tree" and "The Rose Tree." The fifth line of music contains the lyrics "The Rose Tree" and "The Rose Tree." The sixth line of music contains the lyrics "The Rose Tree" and "The Rose Tree." The seventh line of music contains the lyrics "The Rose Tree" and "The Rose Tree." The eighth line of music contains the lyrics "The Rose Tree" and "The Rose Tree." The ninth line of music contains the lyrics "The Rose Tree" and "The Rose Tree." The tenth line of music contains the lyrics "The Rose Tree" and "The Rose Tree." The score ends with a double bar line and a repeat sign.

5th Bar. 8th *

[illegible]

NEW ORLEANS MARDI-GRAS MAZOURKA.

THIRD PRIZE COMPOSITION.

COMPOSED BY H. C. BLACKMAR.

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for a single melodic line with a guitar accompaniment. It includes various musical notations such as treble clef, key signature (one sharp), time signature (3/4), and dynamic markings (mp, ff, cresc.). The score is divided into sections: a main melody, a "TRIO" section, and a "FINE" section. The melody features many triplets and sixteenth notes. The guitar accompaniment consists of chords and single notes. The score is labeled "D.C. al FINE." at the end.

SECRET LOVE GAVOTTE.

FIRST PRIZE ARRANGEMENT.

ARR. FOR BANJO BY H.C. BLACKMAR.

Moderato.

3d Bar. 4th * 3d * 3d Bar. 6th * 5th * 3d Bar. 4th * 3d * 3d Bar. 2d Bar. 8th Bar.

pp

Un poco Allegro.

8th Bar. 10 F. 7th Bar. 8th * 5th Bar. 8th * 5th Bar. 1. 4th Pos. 6th Pos. poco rall. 15 14 15 17 15

f *p* *f*

pp

a tempo.

10th Bar. 3d Bar. 4th * 3d * 3d Bar. 3d Bar. 6th * 5th * 3d Bar. 3d * 4th * 3d * 3d Bar. 2d Bar.

mf

TRIO.

8th Bar. 7th Bar. 1st Bar.

1st Bar.

13th Bar. 9th Bar. 8th Bar.

13th Bar. 8th Bar. 13th Bar. 3d Bar. **FINALE.**

4th * 3d * 3d Bar. 6th *

5th * 3d Bar. 3d * 4th * 3d *

3d Bar. 2d Bar. 8th Bar. 7th Bar. 3d Bar. *p*

3d * 3d Bar. 3d Bar. 3d * *pp*

3d Bar. *ritard* 15th Bar. 3d Bar. 10th Bar. 6th * *ppp*

piu lento.

BROOKLYN QUADRILLES.

SECOND PRIZE ARRANGEMENT.

ARR: FOR BANJO BY ED. E. HULSE.

1. 5th Bar. 4th Bar. 5th Bar. 2d Bar.

FINE.

2d Bar. 9 B. 8 B. 9 Bar. D.S. to Fine. 5th Bar.....

5th Bar. D.S. to Fine.

Directions for playing Nos 1. 3. and 4. Play first and second parts, then play from D.S. at beginning to Fine. then play third part. then play from D.S. at beginning to Fine.

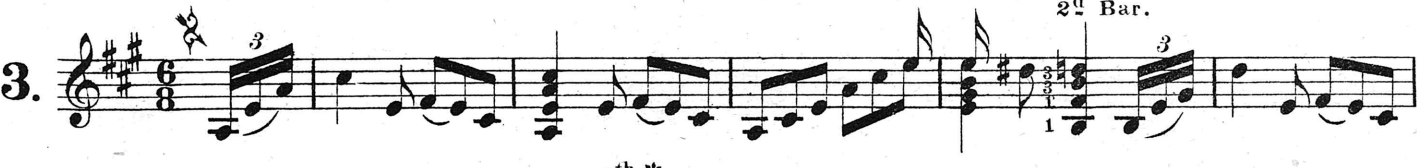
2. 5th Bar. 5th Bar. FINE. 3d Bar. 2d Bar. 3d Bar.

6th * 10 12 8 3d Bar. 8th *

3d Bar. 2d Bar. 3d Bar. 6th * 2d Bar.

3d Bar. 3d Bar. 6th *

D.S. to Fine.

3. 



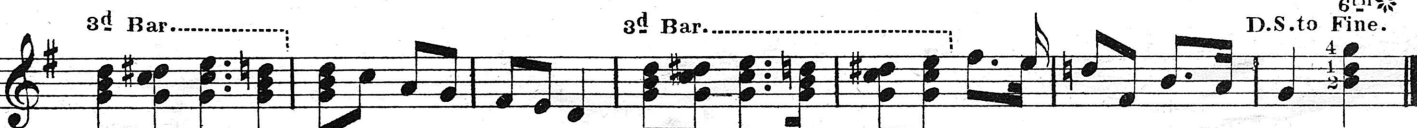




4. 







5. 







THE KENTUCKY JUBILEE SINGERS
SCHOTTISCHE.
DUET.

Published by permission of A.L. Bancroft & Co.
San Francisco Cal.

ARR: BY CHAS. E. LATSHAW.

5th * 6th * 5th *

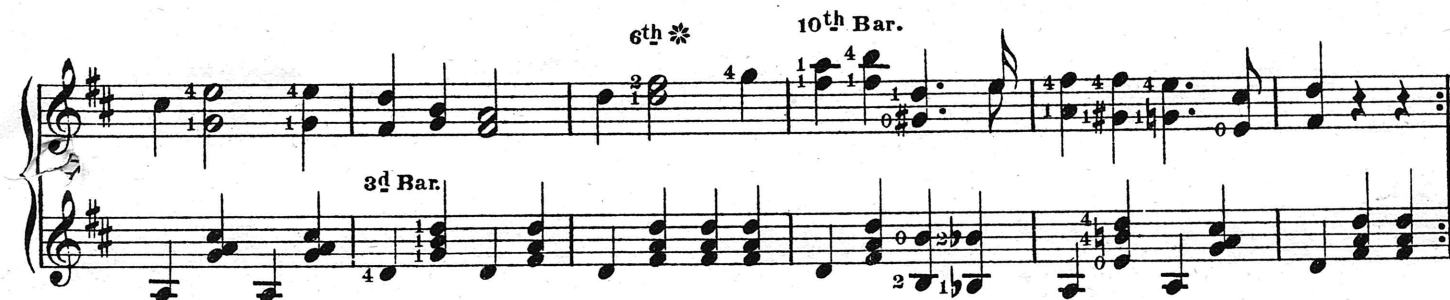
2^d Bar.

2^d Bar.

5th * 6th * 5th * 6th * 8th *

4th Pos. FINE.

P.C. 1



12

10th Bar.

3d Bar.

3d Bar. D.C.

DIAMOND REDOWA.

COMPOSED BY JAMES T. CROZIER.

12th Har. FINE.

12th Har.

D.C.

THE "CLAY" SCHOTTISCHE.

13

To Mrs. H. FIELD CLAY.

COMPOSED BY C. E. LATSHAW.

1st
BANJO.

2^d
BANJO.

4th Bar. 2^d Bar.

FINE.

4th Bar. 2^d Bar.

3 5 2 4 4

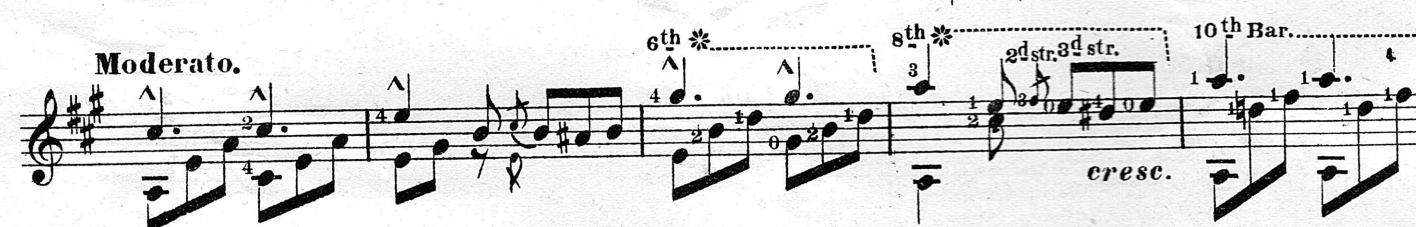
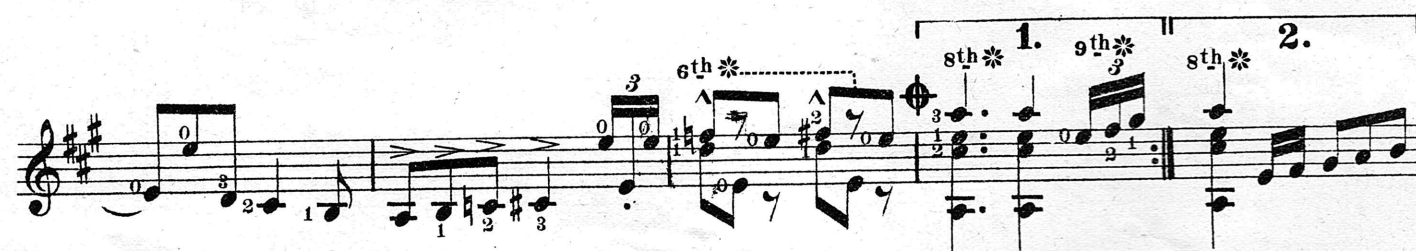
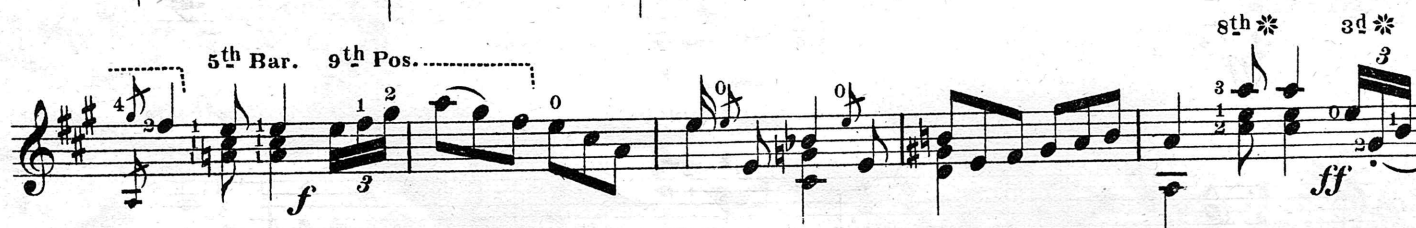
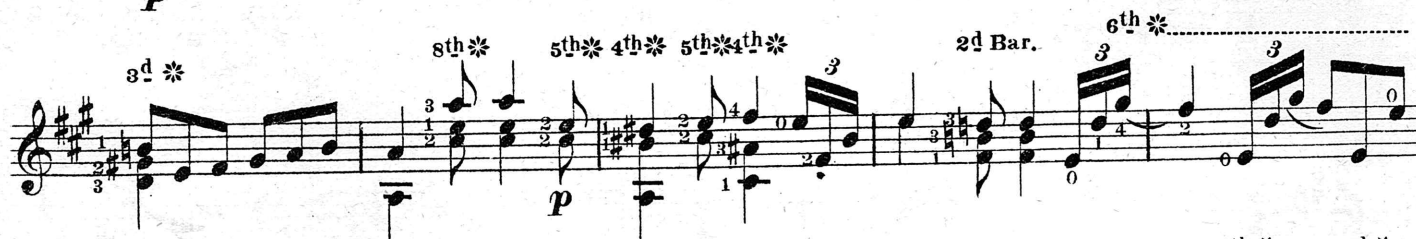
5th Bar. 3 4 3 3^d Bar.

5th Bar. 3 4 3 D.C. al Fine.

COMPETITION QUICKSTEP.

COMPOSED BY C.H. LEFAVOUR.

INTRODUCTION.



5th Bar. 6th * 8th * 1. 8th * 2.

TRIO. Bass String Solo.

1st Bar. 1. 2.

10th Bar. 9th Bar. 7th Bar. 4th Bar.

5th Bar. 1st * 1. 2. 3d Pos. D.C. from beginning to ♯ to ♯

8th * 13th * 17 4 loco. 8th * 13th *

17 4 8th * 12th Bar. 8th * 12th Bar.

8th *

CHAMPION BANJO QUICKSTEP.

COMPOSED BY HARRY ST. JOHN MIDDLETON.

INTRODUCTION.

The Introduction section consists of 12 measures. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The notation includes various chords and single notes, with fingerings indicated by numbers 1-4. Measures 6 and 7 are marked with an asterisk (*). Measure 8 is marked with an asterisk (*). Measure 9 is marked with an asterisk (*). Measure 10 is marked with an asterisk (*). Measure 11 is marked with an asterisk (*). Measure 12 is marked with an asterisk (*). The section concludes with a double bar line.

TRIO.

The Trio section consists of 12 measures. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The notation includes various chords and single notes, with fingerings indicated by numbers 1-4. Measures 6 and 7 are marked with an asterisk (*). Measure 8 is marked with an asterisk (*). Measure 9 is marked with an asterisk (*). Measure 10 is marked with an asterisk (*). Measure 11 is marked with an asterisk (*). Measure 12 is marked with an asterisk (*). The section concludes with a double bar line.

5th Bar. 14 12 10 8 7 1 5th Bar. 1 3 1

10th Bar. 13th * 6th * 8th * 5th Bar. 10th Bar. 3 1 1

5th Bar. D.S. al FINE. 1 4

WALTZ "FRITZ'S LULLABY."

INTRODUCTION.

ARRANGED BY JAMES T. CROZIER.

WALTZ.

SOLDIERS QUICKSTEP.

COMPOSED BY WALTER BURKE.

COMPOSED BY GEORGE E. MERRILL.

The musical score is written for a single melodic line on a treble clef staff in the key of D major (two sharps) and 4/4 time. The piece consists of five staves of music. The first staff begins with a treble clef and a key signature of two sharps. The second staff includes a repeat sign and a 'FINE.' marking. The third staff features a '2d Bar.' marking and a '3' indicating a triplet. The fourth staff includes a '3' indicating a triplet and a '2d Bar.' marking. The fifth staff includes a '3' indicating a triplet and a '2d Bar.' marking. The piece concludes with a 'D.C.al FINE.' marking.

ARR: FOR BANJO BY WALTER BURKE.

Allegro.

ff *p*

mf *cresc.*

f *mf*

cresc.

p

cresc.

cresc.

P. C. 1

The first system of the musical score consists of three staves. The top staff features a melody with eighth and sixteenth notes, marked with '8th *' and '9th Bar.' above it. The middle staff continues the melody with similar rhythmic patterns, marked with '10th Bar.', '8th *', and '6th *'. The bottom staff provides a harmonic accompaniment with chords and single notes, marked with '1st Bar.' and 'ff' (fortissimo) at the beginning. The key signature is one sharp (F#) and the time signature is 3/4.

MAUD MAZOURKA.

COMPOSED BY MRS. H. FIELD CLAY.

The second system of the musical score consists of six staves. The top three staves continue the melody and accompaniment from the first system, ending with the word 'FINE.' The bottom three staves continue the piece, marked with '5th Bar.', '10th Bar.', '6th *', '5th Bar.', '10th Bar.', and '5th *'. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature remains one sharp (F#) and the time signature is 3/4.

HOT SHOT MARCH.

By permission of the Publisher W. H. CUNDY.

ARRANGED BY C. H. LEFAVOUR.

INTRODUCTION. 2^d Pos. MARCH.

ff *mf* *p*

4th Str. 3^d * 2^d Bar. 5th * 1. 12th Bar. 2. 17 4 5th Bar. 2^d Bar. *p* 1. 2.

The musical score is written for a single melodic line in treble clef, with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with an 'INTRODUCTION' section marked '2^d Pos.' and 'ff' (fortissimo). This is followed by the 'MARCH' section, which includes various dynamic markings: 'mf' (mezzo-forte), 'p' (piano), and 'ff' again. The score features several technical annotations: '4th Str.' (fourth string), '3^d *' (third position with an asterisk), '2^d Bar.' (second bar), '5th *' (fifth position with an asterisk), '1.' and '2.' (first and second endings), '12th Bar.' (twelfth bar), '17 4' (seventeenth bar, fourth measure), '5th Bar.' (fifth bar), '2^d Bar.' (second bar), and 'p' (piano). The score concludes with two endings, '1.' and '2.', leading to a final double bar line.

TRIO.

mf

vibrate.

f

5th Pos.

1. 2.

3rd Str.

5th Fret.

vibrate.

5th Pos.

3rd Pos.

2nd Str. 3rd Str.

Bass Str.

5th Pos.

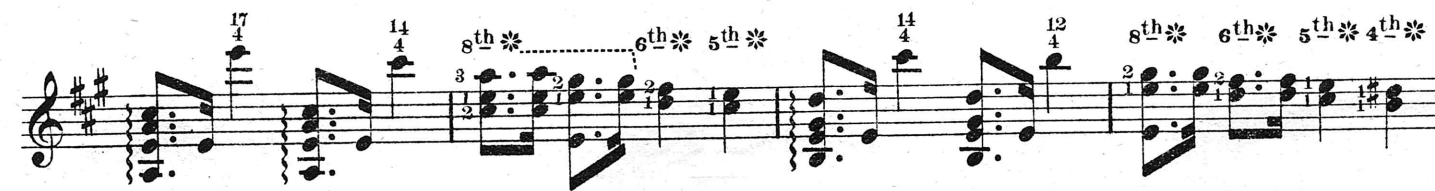
1. 2.

FALLING LEAVES.

FANTASIE for BANJO.

COMPOSED BY JAMES H. BATCHELDER.

Allegro.



LION SCHOTTISCHE.

COMPOSED BY ED. DE BARRA.

INTRODUCTION. 5th Bar. 12th Bar.

13 13 14 17 22
1 1 2 4 4

FINE.

5th Bar. 10th Bar. 5th Bar.

10th Bar. 5th Bar. 5th Bar.

P.C. 1 D.S.al FINE.

MC DONALD MARCH.

COMPOSED BY J. EBER DENISON.

INTRODUCTION.

Vivo. 8th * 5th Bar. 12th Bar. 4th string slide.

MARCH.

staccato. 8th * 7th Bar 5th Bar 5th Bar

7th Bar. 5th Bar. 12th Bar. 8th * 7th Bar. 8th * 8th *

5th Bar. 4 Slide. 2 1 Slide. 7th Bar. 5th Bar

2 1 5th Bar. 8th * 5th Bar. Slide. 3 Slide.

7th Bar. 5th Bar. 7th Bar. 8th * 1. 8th * 2. staccato.

legato. p

P.C. 1

5th Bar. 6th * 3d Bar. 5th Bar.

mf *cresc.*

f *dim.*

11th *

pp *cresc.*

p *mp* *f* *ff*

mf *f* *ff*

a tempo.

pp *rall.*

f *f* *ff*

5th Bar. 5th Bar.

pp *cresc.*

5th Bar. *passionata.*

rall. *p*

con moto.

cresc. *mf* *f* *ff* *rit.*

D.C. MARCH.

GAD ROBINSON'S OPERA HOUSE REEL.

COMPOSED BY GAD ROBINSON.

Tune 4th to B.

The musical score is written on ten staves in treble clef, with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various musical symbols such as eighth notes, sixteenth notes, and triplets. The first staff begins with a treble clef, a key signature of three sharps, and a 2/4 time signature. The melody starts with a quarter note G#4, followed by an eighth note F#4, a quarter note E4, and a quarter note D4. The second staff continues the melody with a quarter note C#4, a quarter note B3, a quarter note A3, and a quarter note G3. The third staff features a triplet of eighth notes (F#4, E4, D4) followed by a quarter note C#4, a quarter note B3, a quarter note A3, and a quarter note G3. The fourth staff has a triplet of eighth notes (F#4, E4, D4) followed by a quarter note C#4, a quarter note B3, a quarter note A3, and a quarter note G3. The fifth staff continues with a triplet of eighth notes (F#4, E4, D4) followed by a quarter note C#4, a quarter note B3, a quarter note A3, and a quarter note G3. The sixth staff has a triplet of eighth notes (F#4, E4, D4) followed by a quarter note C#4, a quarter note B3, a quarter note A3, and a quarter note G3. The seventh staff features a triplet of eighth notes (F#4, E4, D4) followed by a quarter note C#4, a quarter note B3, a quarter note A3, and a quarter note G3. The eighth staff has a triplet of eighth notes (F#4, E4, D4) followed by a quarter note C#4, a quarter note B3, a quarter note A3, and a quarter note G3. The ninth staff continues with a triplet of eighth notes (F#4, E4, D4) followed by a quarter note C#4, a quarter note B3, a quarter note A3, and a quarter note G3. The tenth staff concludes the piece with a triplet of eighth notes (F#4, E4, D4) followed by a quarter note C#4, a quarter note B3, a quarter note A3, and a quarter note G3.

FINE.

2^d Bar...2^d Bar...3^d *3^d *

GINGER CLOG.

31

COMPOSED BY J. H. PARKER.

1st Bar.....

1st Bar.....

1. 4th * FINE. 2. 4th * 3d Bar.....

3d Bar.....

1. 3d Bar..... 2. D.C. al FINE.

WESLEY'S FAVORITE.

COMPOSED BY A. RAMACE.

3d Bar..... 5th Bar.....

3d Bar..... 5th Bar..... D.C. al FINE.

THE BANJO'S QUICKSTEP.

COMPOSED BY D. C. MANN.

1. FINE. 2.

THE OLD OAKEN BUCKET

VARIED.

ARRANGED BY J. EBER DENISON.

INTRODUCTION.

2^d Bar. 5th Bar. *rall.*

THEME.

Andante.

tempo comodo.

rit.

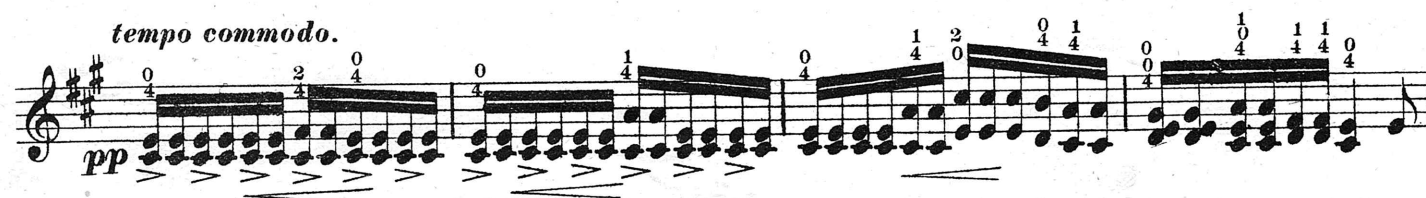
Andante.

10th Bar.

10th Bar. 5th Bar. 8th 8th*

5th Bar. 8th 5th Bar. 8th 6th 17 16 15

rall.

**VAR. 1.***Andante.**tempo comodo.*

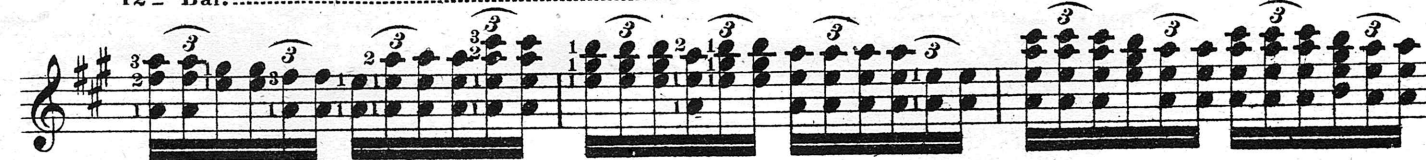
5th Bar.

*cres. rall. dim.***VAR. 2.** *ad lib.*

12th Bar.

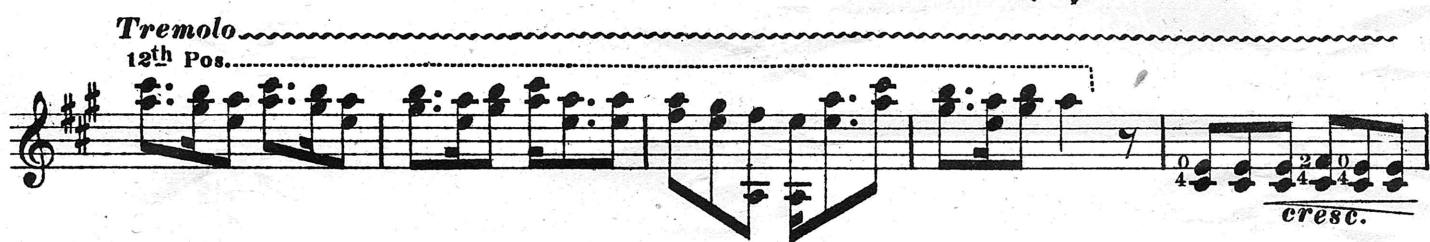
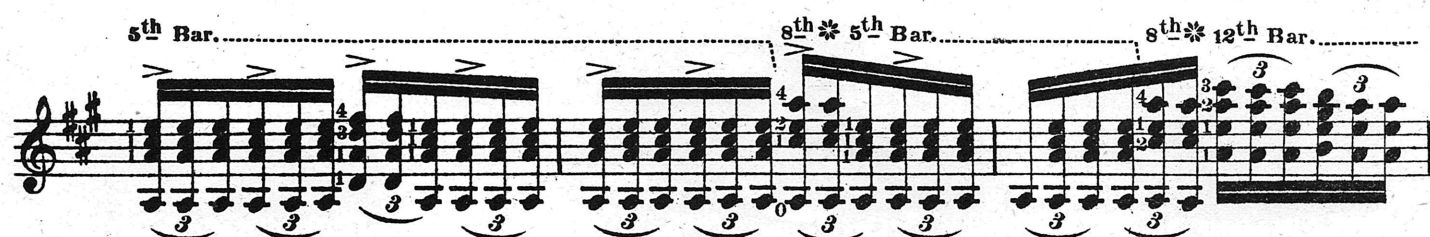


12th Bar.



12th Bar.





VAR. 4.

Right hand Har'cs on 4th Str. Open

R. H. Har. 4th Str. O.

R. H. Har. 3^d Str. O.

R. H. Har. 4th Str. O.

R. H. Har. on 4th Str. Open.

R. H. Har. 3^d Str. O.

5th Bar.

5th Bar.

8th Bar.

5th Bar.

8th Bar.

12th Bar.

8th Bar.

7th Bar.

10th Bar.

6th Bar.

R. H. H. 4th Str. O.

R. H. H. 3^d Str. O.

R. H. H. hold D. on 4th Str.

R. H. H. 4th Str. O.

R. H. H. 3^d Str. O.

5th Bar.

R. H. Har. 4th Str. O.

R. H. Har. 4th Str. O.

R. H. Har. 3^d Str. O.

VAR. 5.

Har. 4th Str. O.

Har. hold D on 4th Str.

Har. 4th Str. Open.

Har. 3^d Str. Open.

Har. 4th Str. O.

5th Bar.

5th Bar.

8th Bar.

5th Bar.

8th Bar.

12th Bar.

8th Bar.

7th Bar.

10th Bar.

6th Bar.

Har. 4th Str. O.

Har. 4th Str. O.

Har. 3^d Str. O.

Har. 4th Str. O.

Har. on 4th Str. hold D.

Har. 4th Str. O.

Har. 3^d Str. O.

Har. 4th Str. O.

Rule for right hand harmonics .

Place the ball of the second finger on the string at the 12th fret. Strike the string with the thumb under the hand and immediately raise the second finger from the string. Left hand fingering is the same as in ordinary playing. The ball of the second finger must always be kept 12 frets from the stopped note.

VAR. 6. Right hand harmonics to the end.

Part Second.

CONTRIBUTIONS



A. BAUR. Sweet By and By	<i>Page.</i> 39
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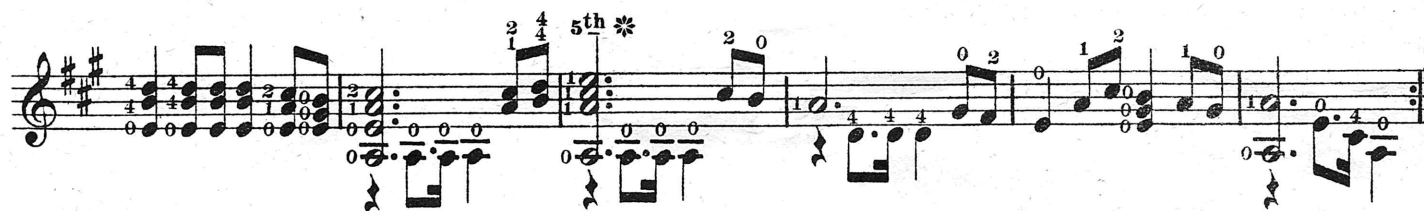
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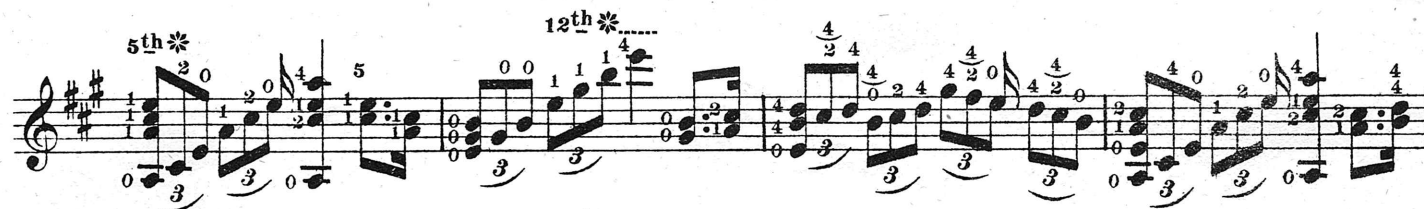
VARIED BY A. BAUR.



THEME.



VAR. 1.



VAR. 2.

Musical score for Variation 2, featuring six staves of music in G major. The notation includes various fingering and articulation markings, such as slurs, accents, and specific finger numbers (1-4) above notes. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music is written in a 4/4 time signature. The first staff contains measures 1 through 8, the second staff contains measures 9 through 16, the third staff contains measures 17 through 24, the fourth staff contains measures 25 through 32, the fifth staff contains measures 33 through 40, and the sixth staff contains measures 41 through 48.

VAR. 3.

Musical score for Variation 3, featuring five staves of music in G major. The notation includes various fingering and articulation markings, such as slurs, accents, and specific finger numbers (1-4) above notes. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music is written in a 4/4 time signature. The first staff contains measures 1 through 8, the second staff contains measures 9 through 16, the third staff contains measures 17 through 24, the fourth staff contains measures 25 through 32, and the fifth staff contains measures 33 through 40. The score includes various trills and grace notes, indicated by asterisks and specific fingerings.

The main musical score consists of five staves of guitar notation. The first staff includes fret positions 7th, 12th, 8th, 5th, and 17th. The second staff includes 5th, 10th, 5th, 12th, 5th, and 12th. The third staff includes 9th, 9th, 2d, 7th, 10th, 7th, 5th, 5th, 10th, and 14th. The fourth staff includes 12th, 7th, 12th, 17th, and 12th. The fifth staff includes 12th, a 'roll.' section, and 17th. Fingerings are indicated by numbers 1-4. A 'Thumb.' instruction is present in the fifth staff. The piece concludes with 'ad lib.' and a final flourish.

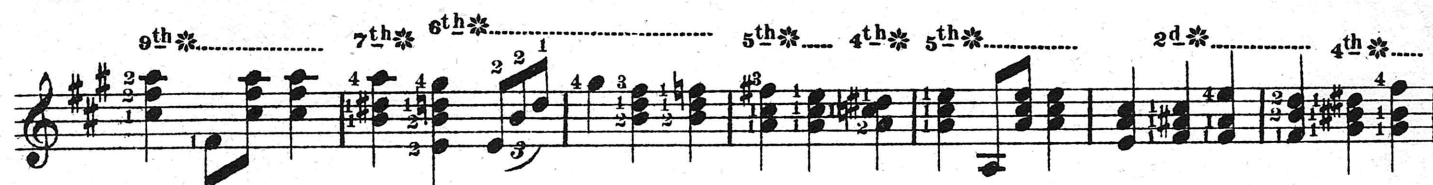
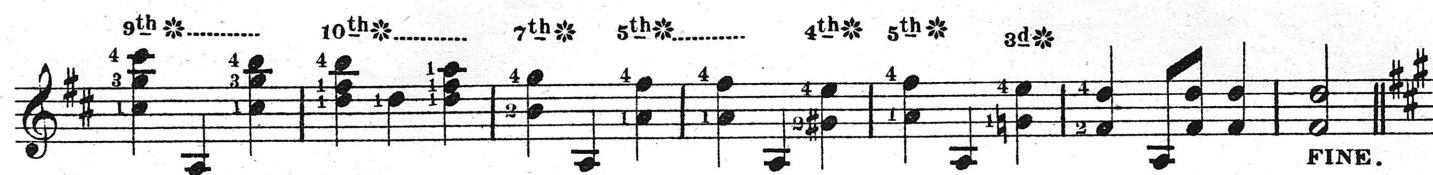
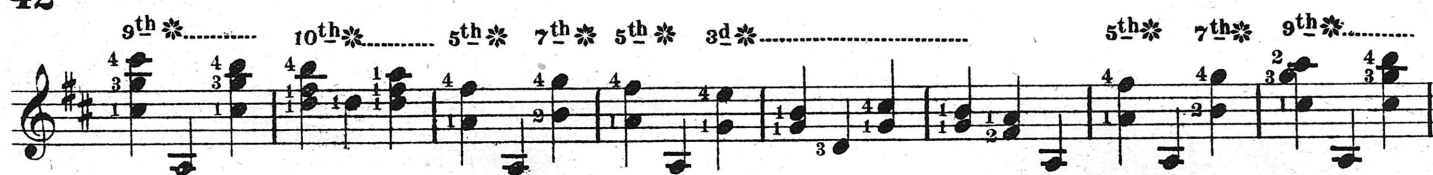
OLIVE WALTZ.

COMPOSED AND ARRANGED EXPRESSLY FOR THIS WORK

BY JOHN H. LEE.

WALTZ.

The introductory section consists of three staves of guitar notation. The first staff is labeled 'INTRO.' and includes fret positions 3d Pos., 5th Pos., and 9th Pos. The second staff includes 10th, 5th, 7th, 5th, 3d, 5th, 7th, and 9th. The third staff includes 10th, 5th, 9th, 3d, 5th, and 9th. Fingerings are indicated by numbers 1-4. The piece concludes with a final flourish.



ZERLINA WALTZ.

Tune 4th to B.

COMPOSED BY JOHN M. TURNER.

1. 2.

FINE.

5th Bar.

8th*

D.Cal FINE

P. C. 1

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D.C.al FINE.

COMMERCIAL ATHLETIC MARCH.

COMPOSED BY FRANK ECKLAND.

ARR. BY WM. A. COLE.

INTRODUCTION.

1. 2. 5

1st Bar.

0 2 0 2 2

0 2 0 2 4

0 2 0 2

8th*

9th Bar... 10th*

12th* 15 17

8th*

FINE.

TRIO.

dim ff

11 12 13 14 15 16 17 15th*

LITTLE DANDY SCHOTTISCHE.

COMPOSED BY JOHNNY HENNING.

5th Bar. 4th* 4th* 5th Bar. 4th*

5th Bar. 5th Bar. 4th* 4th*

5th Bar. 4th* 4th*

8th* 5th Bar. 3d* FINE.

5th Bar... 5th Bar. 4th*

4th* 5th Bar. 4th* 4th*

P.C. 1 D. C. al FINE.

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